

SURVIVAL TECHNIQUES FOR BANDS

A Few Notes from John Scott of The Mark Of Cain

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1.1. SCOPE

This discussion obviously can't cover all the facets of the business of playing music, but it will try to cover a lot of points. Questions are welcome during the talk but it may be more time efficient to get through the main points shown here and then spend some time afterwards talking about any specific questions you may have.

Also note this is all from my point of view and taken from my personal experience. There may be some disagreement as to what I have to say.

1.2. SUBJECTS FOR DISCUSSION

These are in no particular order of relevance

- Getting Started
- Equipment
- Rehearsals
- Getting Shows
- Publicity
- Playing Live
- Mixers
- Side of Stage Mixers
- Managers
- Recording Demos
- Record Deals
- "Packaging & Distribution" Deals
- Doing it Yourself
- Song Writing - APRA
- How The Mark of Cain write songs
- Getting Airplay
- Should You Move?
- Music in General

2. DISCUSSION

2.1. GETTING STARTED

Basically the best thing is to have a group of people who are interested in a similar goal. The hardest thing in most bands is to have personalities that don't conflict. I personally don't like the idea of a democratic band - but I know of a lot of bands who seem to be and work fine. TMOC is basically run by me. Our problem with having so many drummers (Gavin, David, Roger, John, Neil, Drum machine, Campbell, Aaron and now Campbell again), was largely due to the fact that either they left over a dispute with me, or they were sacked for not being able to do everything we needed.

The drummer is the key - I feel - to the band. Loose drummer = loose band.

You're normally only as good as your drummer.

In TMOC neither Kim or I are virtuoso's - the drummer however needs to almost be that.

But being able to play is not absolutely necessary in a band. The key is to start off with people who are at about the same level as you, even the drummer - and work and grow together. If one person is gifted and the others aren't he soon gets tired of coaching the others along (not always though) and this can cause conflict.

The Idea behind TMOC - Joy Division, Big Black influence.

Some bands will be a part of a particular genre ie Death Metal say. I think this is fine, but later, in order to distinguish yourselves from a million other like bands, you will need to add something new to your sound.

Some reasons for playing maybe

1. For fun
2. For money - to make it big
3. For yourself with the view to taking it somewhere
4. To meet members of the opposite sex

Band Structure:

TMOC now has a drummer who is on a retainer. He is not a full member. This was to avoid the problems we recently had with Aaron leaving the band. Campbell receives Mechanical Royalties, Performance money per diems when touring, a retainer/week and about 10% of Royalty's.

Each Band will be different in its structure.

2.2. EQUIPMENT

Its a good idea to have at least some good equipment. The problem is it's expensive. Both Kim and I always worked and played in the band. This meant sacrifices as far as a personal life was/is concerned. However we were able to by good amplifiers and guitars. Shit equipment usually means a shit sound. You don't need huge Marshalls either. Lower watt amps miked up on stage can sound as huge as larger amps when they are mic'd up.

It's always good if the drummer has a reasonable kit. TMOC bought the last two drum kits. The current one belongs to the band and is a Black Session Series by Pearl. Campbell uses the following cymbals;

Hi Hats : Paiste Alphas - Sound Edge 14"

Ride : Paiste Sound Formula 20"

Power Crash : Paiste Sound Formula 18"

Power Crash : Paiste Sound Formula 16"

22" Bass Drum

DW 5000 Kick Pedal

My preference is against doubles as I think it makes drummers lazy, unless its needed for a generic music. Otherwise hi-hat work suffers, and if the pedal breaks the last thing you need is to have the drummer say, can't play that song, that song, that song etc., leaving you with 2 songs to play and the others sounding like something is missing.

I use a Quad Box of 4 x 12's E Tones, and a head made in Adelaide by MHB. Its a 150 W head. Pedals are a graphic equalizer and a metallizer. All boss.

Kim uses a Mes Boogie copy, slightly engineered, 400 Watts and 4 x 12" Speakers in one. Sometimes he uses a Bass equalizer when touring and we are hiring amplifiers.

We also hire drum kits as well but the drummer takes along his kick pedal, snare and cymbals.

2.3. REHEARSALS

TMOC have always rehearsed about three times a week. We'd like to practice more but even three a week can get too much. However I'd say a minimum of two a week is essential. Some sacrifice is required.

Many times people are keen to come hear you rehearse and I've heard of bands that even have their girlfriends and friends attend rehearsal. TMOC have a ban on anyone attending rehearsals other than the band. This is because all the dirty linen comes out at practice. Players are scrutinized, their playing is picked on and criticized for good reason. Gigs are post mortemed etc. The last thing a person needs is to have a friend watch them being criticized by others in the band, or for them to be seen having trouble picking up a difficult new riff that no-one else is having trouble with. It depends on the band and your circle of friends - but we avoid embarrassing each other in rehearsals by only having the band attend.

2.4. GETTING SHOWS

Normally you start ringing up pubs and clubs and try find a spot to play. Send in a Demo if you've got one. Most seem to require this these days. Sometimes all you need is one good show and you get other people chasing you. We were lucky in that we played each week at a small pub, and in 1987 got a chance to play on a four band line up as second band on. That was with Steve Albini's band Big Black. Following this show we started to get more people along to our shows and we found that we didn't have to chase shows anymore.

Interstate generally needs a booker of some sort. Talk to other bands who are touring interstate and find out contacts for bookers. Or you can do it yourself. Bookers normally charge 10% of your gross for doing the booking.

2.5. PUBLICITY

An important factor in any of this is letting people know where you are playing. Someone in the band, if there is no manager, should ring the local papers and radio stations to advertise the show. Sometimes its worth paying money to get ads done and a cart for the radio if its a big event like an album launch. Also flyers (hand bills) and posters obviously help. Put them at other shows and in record stores. Again send them to radio stations as well.

Ask music reviewers from magazines to come see you play. This can really help you - it can also hurt you.

2.6. PLAYING LIVE

The main mistake I see with bands is not getting a balanced sound on stage. One member, usually the guitarist, but in TMOC's case its the bass player, always turns up too loud. Getting a feel for different venues takes a little time. Usually setting the amps up so you can hear one another and feel comfortable is what to aim for. If the in-house mixer says you're too loud, and you feel that any lower and you'll be playing toy instruments then obviously don't turn down. Sometimes however the in-house mixer knows what he's talking about and it's a good idea to listen to them. I tend to be able to use the same amp setting wherever we play. The only setting I change is on my graphic equalizer output.

Work out what songs you are going to play and get an order that works. It depends on your music. TMOC try to gradually build and build with maybe a small pause in the middle of the set for a breather. Sometimes we play the same set over and over - Othertimes we change it after a while. When you get an order that works you'll know about it.

When we first started we played three times a week when we could. Fridays, Saturdays and sometimes a Sunday afternoon. Also Thursdays occasionally. Later when you start to get bigger audiences you need to be careful about over exposure.

2.7. MIXERS

Obvious stuff, but you need a competent mixer. The one thing you never know after a show is how you sounded out the front. You only have other people to rely on. "You sounded great" and "You sounded shit" can be heard on the same night you played. We played for years taking whatever mixers were available. Some stunk, others were fine. A lot of times the in-house mixer may own the PA so he does form a negative opinion of bands (like a cop who's tagged too many criminal). Getting the mixer off side can cause a great headache later on when you go to play. Aim to get one or two guys who are good and like to work with you and vice versa. The mixer is often the unsung extra member of the band. If he's a good mixer then its only up to you to prove that you're good.

2.8. SIDE OF STAGE MIXERS

As you move into different venues and play festivals and larger shows you may find there is a mixer at the side of stage who provides a mix especially for you on stage. I can't say these always work out and I would say that generally we have had some success with getting a good sound on stage. The larger the stage, especially when you're a three piece, the harder to fill it with sound. You need to find a hot spot on stage where you can hear everything. Generally when I'm playing all I can hear is voice, snare, maybe the kick, and the bass. It seems to be a bit hit and miss for TMOC - if we get a chance for a sound check we can sometimes get the sound really good. Other times its been merely the fact that we know all our songs backwards that has got us through as the drummer has not heard enough guitar or vocals for cues. We still get problems with one song called Point Man where I get out of step with the others if I can't hear enough drums and bass.

One thing we do sometimes is give the side mixer \$20 for "beer" money, and this generally makes them feel like taking an interest in whether he's giving you a good stage sound or not. He gets paid by the venue anyway, but that little bit of appreciation from the band can go along way.

2.9. MANAGERS

When you first start I don't think any band needs a manager. Its better to learn it all yourself. The most difficult thing with bands is they start out as back yard affairs then later on everybody wants a piece of the action. It took along time for me to get used to the fact that a manager gets a piece of the song writing royalty's when they didn't have anything to do with the writing of the song in the first place.

Managers usually take 15% of your gross earnings from performance and from mechanical royalties. Some ask for APRA as well. We don't have that as part of our deal.

Also you don't have to wait for a manager to approach you. You can approach the manager. He will decide if you're worth his time and money.

We've had some bad experience with managers - in practically all the circumstances you hear about, except for having someone steal money from us. Generally don't have a friend manage you - or if you do make sure they understand that their role as manager and as a friend are two separate things. Chances are you won't remain friends for long anyway. It's always best to have someone who has what I'd call a mature outlook on life, ie they don't resort to name calling and threats when they don't get their own way. Remember also that a manager works for you. You don't work for the manager.

Some people will offer to manage your band but they don't want anything in return. This is a dangerous situation - even though you may not believe it. It depends though on the circumstances of the band however. The problem is if the band starts to make money, after someone has done a lot of work for free, and then say the band takes on say a new manager who has better contacts than the original avid fan. This can cause a lot of ill feeling and even law suits if the original person really did do a lot of work that was important to getting your career off the ground. It's always better to pay someone - even if it's only 5% of your gross when you're starting out.

A lot of bad feelings can occur when the band has played a whole week of shows, had to pay for accommodation and transport costs and equipment hire, then has to pay the manager their 15%. Say you only made \$1000, all your extras came to \$800. The manager gets 15% of the \$1000, so that's \$150. So add that to your extras and that means that out of \$1000 you made \$50. You did all the work, you did all the lugging, the manager made some telephone calls and he made more than you!

Typical duties of a manager are :

- Chasing record deals and networking with the industry
- Liaison with your record company
- Putting together tours and shows
- Organising accommodation, transport, hire of equipment
- Producing Work Sheets for each show and summarising all travel/hire information on them
- Working out budgets on spreadsheets to ensure the band makes money
- Talking regularly with the band
- Organising promotion/posters/interviews
- Organising tax statements for band members
- Accounting, handling of receipts etc. for tax purposes
- Banking and handling of band money (In TMOOC Kim handles the accounts)
- Filling out and lodging APRA forms

If you are paying someone 15% and they are not doing at least all of the above you need to have a chat and either drop their cut to something equivalent to the work they do, or up their duties to fall in line with the above.

A booker usually just organises gigs and publicity in local mags and charges 10% of the gross.

A serious manager may handle other bands as well and you will soon see whether he gives you enough priority. He/She will ask for 15% of your gross performance fee. They will also ask for 15% of your mechanical royalty's. While this may seem unfair it is generally the only way managers can make any money. Most bands do not earn Royalties off their record sales until quite late in the piece. This is due to the fact that the record company must first recoup the money they lent you to make the recording. If a manager had to wait until you recouped to start collecting 15% of record sales royalties, in most cases he or she would never see any money.

Some managers ask for 15% of APRA. I think this is a little too much. The APRA cheque is for your performances during the year and because you spent time writing songs. Even though the manager may argue that they organised the shows that allowed you to make the money, I feel that their slice of mechanicals accounts for this. Its up to the band to decide how they do this with their manager.

The main thing is that the manager should be looking at keeping the band alive. Its an easy way to make money and there are a lot of bottom feeders out there. Its easy to send a band out to play show after show and take your money off the gross. That is why the manager has to be someone you all trust. If you don't want to give a manager 15% of performance and mechanicals, you need to examine whether you want them to manage your band.

2.10. RECORDING DEMOS

Sooner or later you will need a demo. This may be because some pubs and clubs want to hear what you sound like before giving you a chance. Demo's were not always a requirement when TMOC began. Generally though, if you have your songs ready, you can record a good number of tracks within a few hours then mix them over another few hours. Anywhere from 5 to 10 hours is suitable for a demo. Its a good idea to concentrate on three songs for a demo, but if you've got the time try to record most of your stuff just to get an idea of how it sounds when put down. The quality you get depends largely on the engineer and mixer. As people often point out The Beatles recorded on four and eight track and their stuff stands up well today from a recording point of view. Most often it is the lack of signal to tape or inexperience on the mixers behalf as to why recordings sound muddy or low in volume. These days mastering can greatly enhance your recordings as they can increase the sound level of your recording without increasing the noise on digital systems.

We have found that most people do not know how to mix. To get good sounding mixes you tend to have to pay for the experienced hands. We recorded in three studios in Adelaide to try find out where we would record Ill At ease. In the end we went with a digital studio, because the mixer/engineer knew what he was doing. He could've recorded us with analogue and I believe we would have still produced a fine sounding record. Experience has helped us locate some good analogue mixers in Australia, very few in Adelaide.

The main thing in recording is to be tight and well rehearsed other wise you wasting time and money. Try find an engineer/mixer who is sympathetic to what you are trying to achieve. it can be very disconcerting working with a guy who normally writes jingles and who spends most of the time kicking the desk while you are recording and mixing down.

If you're trying to get someone interested in your band I think the best thing is to record three of your best songs, maybe showing the broadest range of your material - I don't know that labels tend to listen to more than 3 songs, if they're not interested in the first one or two they probably won't wade through the rest of it as they've got tapes piles up to their ears to listen to. But if you want to put some product out in the shops as well as use it to interest labels then record as many songs as you want.

Also you can record and get stuff written to CD easy these days and that's another good way of doing it as well. With the CD as the master you can record lots of tapes (if you really want to save money - but I'd suggest get a dubbing house to do it).

To really cut costs you can also record straight down to two track and have someone mix you as they would live and bypass putting the tracks down to multitrack. If all your looking for is some shows this can be a quick and cost effective way to get a listenable demo.

2.11. RECORD DEALS

The main idea every one has is to try score a record deal to take the pressure of the monetary side of things and to get your music out there to more people. Some bands get picked up very quickly. I've seen bands who've been around for less than a year get snapped up by major labels. The bands tend to die quick deaths. There is something to be said about having a few years experience behind you. What a lot of these bands who get snapped up by some major, get lots of money to buy new instruments, haven't experienced, is the lean periods. Many times a band starts off, attracts a lot of followers, then slowly the interest in them seems to dwindle, for no apparent reason. They then give up, disband and move onto their next band. There will always be shows were only a handful of people turn up, or a time when things seem to grind to a halt. You just have to ride these times out.

A lawyer is essential in a record deal. If you're a member of the musician's union they can get you a lawyer for next to nothing. However these lawyers generally don't do really great jobs when it comes to negotiating with the record label. Most record contracts insist that the band use a lawyer, otherwise the contract will not proceed. This is to cover the company's and your arse should there be problems after a contract is signed. Most contracts will be thrown out in court if the band never had a lawyer check it out and represent them.

Never sign anything they hand you unless its been checked out by a lawyer. There have been bands who have signed pre-contract agreements which essentially have bound them to that company and means they cannot negotiate with any other company. The company can then keep you on ice for as long as the pre-contract agreement is for.

Its best to have a few recording company's fighting over you in order to get better terms and conditions. Unfortunately you do need to spend some money on a good lawyer if you're dealing with a major. It will be worth it in the long run. We had to negotiate Rooart down from a 6 record deal to a four record deal. Even then we were not happy with the 4 record deal, but we were also running out of time to get Ill At Ease produced by Rollins. With the release of Ill At ease, a remix EP (which is subject to negotiations as to whether it constitutes an album - which according to the contract it does - 8 tracks or more and over 40 minutes in length), the possible re-release of our back catalogue we only have two more albums to do.

The less number of albums the better. It allows you to shop around after each release. Most record companies won't go for it however. If they get a huge hit with your first album, they will want you to record another one for them. If you had a one record deal, then after that first big hit you can virtually name your price when all the record companies come knocking on your door. However this only happens to a select lucky few.

2.12. "PACKAGING & DISTRIBUTION" DEALS

For all of the TMOC releases until Ill At Ease, me and Kim always paid for the recordings etc. We were all young and naive, (now we're old and naive), and didn't realise that when a band bankrolls its own recordings and then a label says "We'll put it out" - and this means the label then pays for the artwork and the pressing etc. and distribution - that the deal you make should be a "P and D" deal. ie "Packaging and Distribution" Deal.

This means that since the record company did not invest or pay for the recording that you the band should be on a higher royalty rate than a band who has the record company pay for everything. The reason being that the label does not have to sell as many CD's to cover their input of money. So in this case the band normally would get about equal to the record companies royalty or more. Spiderbait paid for the recording of "The Unfinished Galleon of Finley Lake" and then they hawked it around, found out Polydor or gram, whatever, would put it out and hence they got a P and D deal. Since its now gone gold (35,000 sold) that means Spiderbait should made about \$350,000 or thereabouts.

TMOC is now going through the painful ordeal of having an audit of Dominator records who put out our first records. Since Ill At Ease helped the bands profile, Dominator have sold a lot more of our first two albums. Due to the fact of the inequality of the royalty deal Dominator have made quite a lot more money than we have, when our original investment, ie the recording, was a lot greater than theirs. This has meant we need to get the record of sales checked and an estimate made of how much money they have made and where has it gone. This is placing a lot of strain on a friendship which has spanned over 10 years.

For Ill at Ease, Rooart paid for the recording and all the other expenses involved and so we have to wait until the costs have been recovered (recouped) and then we start seeing our royalties. We don't sell anywhere as many as Spiderbait, we sold about 10,000 so far. From now on we should be seeing some \$ for the sales. However, we also receive income via performances and also mechanical royalties, which help us keep afloat - just.

2.13. DOING IT YOURSELF

One of the points I've trying to get across is that it helps if you have a job, (even though this is still not so easy), as well as play in the band so that you can finance your recordings at least. If afterwards no-one seems interested to put out your efforts then you can normally do it yourself for a few thousand dollars, say for a pressing of a thousand CD's and artwork for a couple of thousand CD's perhaps, in case you re-press and also because some printers have minimum quantities you can have printed. Kim and I always found we could work and play in the band. But it did mean that we worked 9 to 5, or whatever, Mon to Fri, then practiced three times a week, say Tues, Thurs and Sat afternoon. At present we do Mon, Wed and Sat afternoon. So it leaves very little time to do much else. So there is a slight price to pay

Doing it yourself brings a lot of satisfaction and reward. TMOC have always designed all the artwork ourselves and have had a hand at all levels of the record's life. Even with Rooart, which was recently bought by BMG, a major, TMOC are closely involved with all facets of anything that is released. Many bands prefer to leave all the accounting to the manager and the business end to the record company and just want to concentrate on music. There is absolutely nothing wrong with that at all. My background and my brother's background in engineering has always meant that we take an additional interest in the handling of the band - from the business end to the artistic output.

Our original intention, after Dominator, was to start our own label and release our records through that. It is still a future consideration.

2.14. SONG WRITING

There are many different ways to approach song writing. What works for some bands doesn't work for others. TMOC is not a "jamming" band. What I mean by that is that it is rare for us to jam out a song in its entirety. I generally work out a riff at home, or less commonly based around some lyrics. I then record it on a portable hand held walkman type recorder in case I forget it. Then at practice we jam on that riff and see where it takes us. We may have another couple of riffs floating around that have not worked out into full songs and these sometimes get worked into the song. I generally have fairly strong ideas about how I want the drums to be. Sometimes the drums slot into the songs easily and other times we work for hours on getting a good drum beat. I try to get a beat that when everything else is removed, and all that is left are the drums, it still sounds good and is stand alone.

I wrote the drums to most of the songs on Ill At Ease, LMA, Point Man, First Time, You Let Me Down and Hindsight were some of the more challenging. This is one of the main reasons we need a good drummer who doesn't mind taking suggestions.

All our songs and attempts at songs are recorded on a ghetto blaster when we practice. Later I listen to the tapes as I'm driving or sitting at home and from this I sometimes get ideas as to where I think the song should be going. The Contender sat around for a good year before it's structure was finally formed.

We have boundaries within which TMOC has to operate and so the song writing process can take a long time. We can pump out what we call "filler" material very easily. However this type of material, which is often used by bands to fill out their albums are never satisfying to play over and over. Therefore we do not use filler material. We try to make very song an A-side of a single. While we might not accomplish this it is a good goal to aim for. It makes for a very strong album.

Some bands choose to write pop or a well defined genre. This can make writing a lot easier. Because TMOC have a certain style that we stick to it means that sometimes when we write music it gets discarded, even though it may be a good song for someone in another genre. So, we use a combination of preparation away from rehearsal, then small jams on different sections of riffs. Then when we think we've got it we try sort out the song's arrangement.

Many arguments can occur when it comes to filling out APRA sheets, which all song writers should do. Everytime you perform live you should fill out your APRA sheets and send them in. At the end of the year you can get a cheque for quite a few hundred dollars if you play about 30 to 50 shows a year.

The main point of contention can occur when deciding how to split up the song writing credits. Some bands split equally between all members. However if only one person is doing all the writing this can lead to a lot of resentment. There are also cases where you do not want other members to write songs as they are so awful at it. So you need to somehow reach a balance. If there is a main song writer in the band, one suggestion is to split it 60%, 20% and 20%, if you are a three piece, even if sometimes you write 100% of the song. If another member then writes a song however, the split still stays at 60%, 20%, 20%, even if he wrote all of it - the reason being that when he wasn't writing he was still getting a 20% share.

2.15. GETTING AIRPLAY

You don't have much control over this and it is mainly up to the radio stations and how good your publicity is. TMOC have had the most support from community funded radio stations such as Adelaide's 3D Radio. These stations are very important as they tend to break in bands the other stations pick up on much later. Even JJJ is quite conservative compared a lot of the community funded radio stations. However, there are many programs on these stations which play new bands material and demo tapes and so these are the stations to target as well as the Australian music shows on the more commercial networks.

I can always remember the first time TMOC were played on air way back in 1986, for our first demo, and the DJ said something like "I thought they'd sound different to that with a name like The Mark of Cain. I found that a bit disappointing". I was pretty pissed off but at least we were getting played and other people mightn't think like that idiot.

2.16. SHOULD YOU MOVE?

TMOC have been around 11 years. If we'd had a profile pre-Nirvana, I don't think we'd be anywhere now. Most people think that Ill At Ease is our first album. The fact that we had such a low profile worked to our advantage. Many bands who were well known before Nirvana broke the back of music have quit or have had to start again. Bands like the Hard Ons were not taken seriously by the "new wave". Stalwarts such as Kim Salmon and The Surrealists have had to start over.

We considered moving to Sydney or Melbourne many times. Our jobs tended to keep us tied to Adelaide, but we also felt that the music industry should come to us - we weren't going to chase it. That is possible a little naive really - I'm sure things would have happened earlier if we had of been Sydney based - but we'll never know. That fact is I think that bands can work out of Adelaide these days as there has been a shift of focus from the Records companies in that they are now considering Adelaide as a likely place to find talent. However moving interstate can still not work for some bands - the tag of Adelaide Band still sticks sometimes even after a year of working in Sydney.

However, I do now contend that moving to Melbourne or Sydney is not a bad idea if you are desperate about taking your band somewhere. It will make or break you and you will be battling for places to play with a lot of other bands. It's not necessary to move - but it can help. Most bands don't want to do the 11 year wait that we've had - and I wouldn't recommend it.

2.17. MUSIC IN GENERAL

A few general notes I wanted to add was that one really important factor that I haven't mentioned is that above all, playing music should be enjoyable. There will always be tough times, and lean times when you feel you're getting nowhere, and TMOC have felt that believe me. Part of the reason we recently went through a change of drummers was that touring had not been enjoyable for nearly a year. I think most of the bands that have managed to succeed have all had a degree of seriousness towards their jobs as musicians. This and a balance of enjoyment is really essential.

Getting equipment on and off stage quickly is desirable as well. When we play with bands who walk off stage after they've played and leave their gear there while they cool down, or go have a chat off stage, while the next band up are trying to get up on time so as to play all their songs, we generally strike them off our "have again" list, since they're a total pain to deal with and because they end up stuffing up the playing times

Have someone in the band check how the time is going so you don't overplay and ruin other bands chances of playing all their songs. Its an easy way to get a bad reputation.

One last thing. Taking girlfriends or boyfriends on tour is seriously out of order. It can be quite destabilising to the band. Of course this is not a hard and fast rule. It generally doesn't help though. While you're on tour the band needs to operate as one. An "esprit de corps" needs to exist. Quite often if one member brings a partner on tour, they tend to alienate the others by interacting less with the band and more with their partner. This does not give a feeling of camaraderie. Partners will often suspect its all a plan of having a boy's club, or girl's club or whatever constitutes the band. The main thing is that the band is a business if you're serious about it, and while touring you are there to do a job. You can be in a band of course and have great laughs on tour, its not as serious as that, but in the end you are there to present your music to people, and present it as best you can -partly to entertain, but mainly to enjoy yourself and experience the feeling of what its like to interact with other instruments and create a piece of art.